

## MUSIC

# Carlo Maria Giulini at Home

When maestro Giulini went to direct the Los Angeles Philharmonic, some thought he wouldn't endure. They were more than wrong.

By Jay Stack

Carlo Maria Giulini has never been a man hurried for time. In his long and distinguished career, that is something he has always defended against fiercely. He is like a painter waiting patiently for a light, that, beyond illuminating his subject, might also match his inspiration. The explanation given for this, several years ago, constitutes not merely an artistic credo, but also a key to understanding the profound, yet modest nature of this wonderful musician: "When I was young I needed time to study; now I need time to reflect. When one is dealing with geniuses like Bach and Mozart, with Beethoven and Brahms you need time: just knowing the score is the least of it. We must attempt to understand what these great men really intended to say; they are not here any more and, thus, we must say it for them. In order to do this one needs time. At least I do." In some cases it has gone into years. But considering the musical and artistic triumphs such patient deliberation has yielded, there are few who would argue that it wasn't well worth the wait.

A season and a half ago, maestro Giulini assumed director-



hearer and not one to overdo it either. Remarkably efficient, he has this very rare gift, which very few conductors have, of saying in very few words exactly what he wants. Though eminently practical as a working musician, he is able, just with a word, to conjure up a feeling that says it all. The musicians, well, they just love to rehearse. That's not something that happens often — in fact, with very few conductors. I've never known, in my professional career, such a unanimous feeling in an orchestra. There is not one man or woman there who doesn't love and admire him. They give so much — their all for him."

The stability and sense of well-being that he brings to the orchestra is one that is very much reflected in his private life. Married for thirty-seven years to his wife, Marcella, away from the orchestra he leads an extremely retiring existence. Though his three sons are grown and pursuing careers of their own (as a physician, artist, and classical record store owner, all in different parts of the world), the family remains close. If there is anything he abhors, it is parties and café society. Even when it concerns the orchestra, he'll avoid attending a function unless it be absolutely necessary. Thus, he is invariably found postconcert at home enjoying homemade pasta and the company of a few friends. In the words of Mr. Fleischmann: "He lives very simply, cherishing the small things in life. He's a devout





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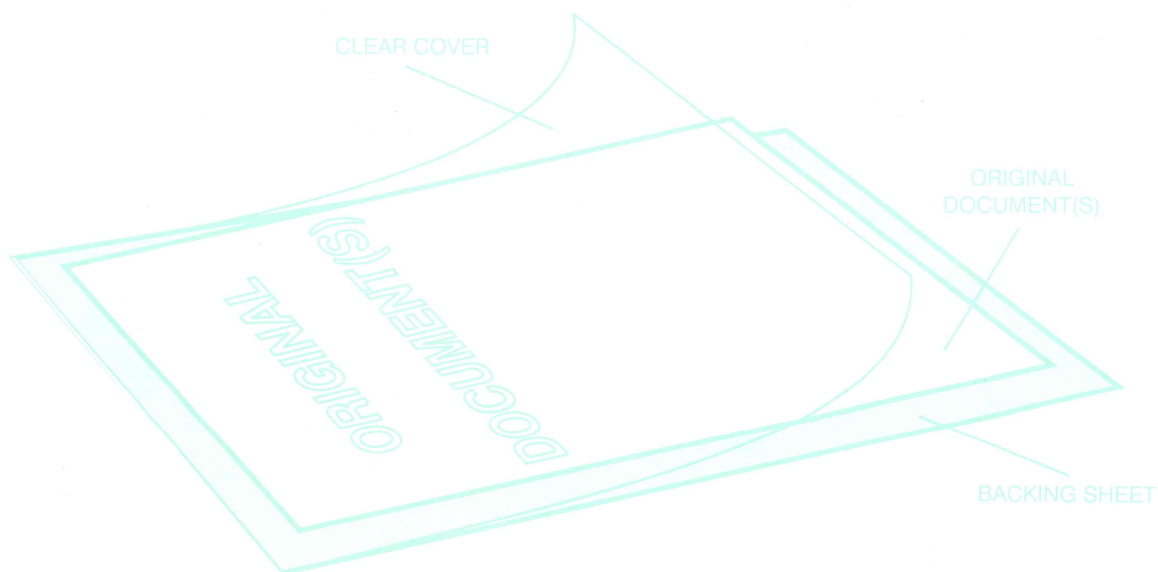
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monic when Zubin Mehta left to take the same post in New York. His decision to lead any American orchestra after having declined every offer to do so in the past came as a surprise to many. That the orchestra was in Los Angeles could serve only to turn that sense of surprise into one of amazement.

Keeping in mind the area's notoriety and social climate in general, serious questioning arose as to just how long the reserved and patrician Giulini might endure as director there. But at that time, not even the optimists could have imagined the bond of mutual devotion and understanding that was to grow between the new conductor and his musicians. What has come to establish itself is a genuine rapport that is felt in every note that rises between the two. That is one testament. The other is the fact that the conductor's initial three-year contract has been scrapped in favor of a new one that extends through the season of 1984-1985. Now that would hardly hint at dissatisfaction.

As the second stop in their just ended two-week American tour, maestro Giulini and the Philharmonic appeared in concert, on Sunday, November 25, at Symphony Hall. The works they performed were Beethoven's Symphony No. 6 in F (*Pastoral*), and the Dvořák Symphony No. 7 in D minor. Both are acknowledged masterworks familiar to all and both have occupied a hallowed place for many years in the repertoire. The Beethoven is, for the most part, a serene and idealized contemplation of external nature (almost à la Rousseau in what thoughts seem to aspire to); by contrast, the Dvořák, from its very opening so ominous and brooding, represents the struggle to resolve

the conflicts of an inner and singular nature.

Inasmuch as maestro Giulini must have formed, by this time, clear notion in regard to each of these works independently, it struck this writer that, in juxtaposing these two "natures," he seemed to have gone to added pains in his underscoring the most basic contrasts of their intents. This is not intended as a slight, only as an observation. This came out in terms of music through an exceedingly warm and lyrical reading of the Beethoven, in which the conductor paused many times to caress little details and delineate voices that all too often tend to remain obscured. Though deliberately paced, there was sparkle, not the sparkle of a midmorning sun reflected on the surface of water, but rather as in dew drops when viewed through gossamer, with all of the accompanying subtle colors those tiny strands cast in refraction. It was in these small gestures that the force of this performance lay.

The few tranquil moments in the Dvořák were caressed in a manner no less affectionate. Here, though, the mood is one of passion and high drama, by comparison, in which such moments are but

respite in a great combat. What maestro Giulini did with it shook the house and brought the capacity audience to its feet in an ovation that didn't subside until the conductor returned, for a last call, waving a smiling good-bye.

In addition to his urbanity and graciousness, Carlo Maria Giulini exudes, to a great degree, a spirituality. One feels this most intensely in the blue-green eyes set in a face whose sculptured features appear to have emerged from a Renaissance portrait. What they mirror is a kindness, intelligence, and serenity of soul that make him one of the most beloved musicians in the world today.

The morning following the concert, I had the pleasure of discussing Giulini with Ernest Fleischmann, the executive director of the Los Angeles Philharmonic and the man responsible in many ways for Giulini's decision to come there. "I've known him, I suppose, some twenty years. This goes back to when I was in London, working as manager for the London Symphony Orchestra," Fleischmann began. "He was then tied exclusively to the Philharmonia Orchestra, through Walter Legge, and much as we wanted him to work with the



LSO, there was no way. In London he had a huge public following who accorded him not only love, but a tremendous respect. He didn't appear that often, maybe half a dozen times a season, but Giulini concerts then were always special events. He was a bit of a legend even then." Of course, with the conductor now in Los Angeles, special events have become the standard fare. And regardless of the frequency with which he appears, a remarkable facility for seeing things completely afresh has insured against the threat of any routine. But in his approach to this, how does he differ from his predecessor, Zubin Mehta?

"What he has instilled into the orchestra [members] is an ability to listen to themselves and to their colleagues," Fleischmann replied. "Zubin is a tremendous performer and tremendous inspirer. With him, wonderful things happened at performances and also at rehearsals; but you always felt Zubin was in charge totally.... Giulini is more of a peer amongst colleagues and one who works much more from the inside. A marvelous confidence and enthusiasm have resulted from this, which can be perceived even in rehearsals.

"Giulini is an incredible re-

obtrusive way, it's a religiosity which expresses itself in the form of a highly ethical nature.... He is the type of human being that's all too rare nowa-days, and from whom we can learn not only about music, but about life."

Giulini was born at Bartetta, on the Adriatic, in May 1914. He grew up in the Dolomites, where his father was a lumber merchant, and there had his first lessons on the violin from a Bohemian village fiddler. Later, as is well known, he studied at L'Accademia di Santa Cecilia in Rome, where he also successfully competed for a chair as violinist in the Augusto Orchestra. Playing during those years, under all the famous maestros of the day, he made the decision to enroll in a postgraduate course in conducting at L'Accademia Chigiana in Siena, with a mind to one day conducting himself.

In the years following the war, he came to the attention of the legendary Arturo Toscanini, who heard him in a radio broadcast of Haydn's opera *Il Mondo della Luna*. The rest is history.

Giulini reserves a great fondness for the Chicago Symphony, with whom he made his American debut, and recording sessions with that orchestra will not end because he now leads the Los Angeles. Nevertheless, it is the Los Angeles that remains dear to his heart these days, and the place where he feels he has realized more artistically in a short space of time than anywhere else. This past September he returned to Los Angeles very homesick and confessed, "You know, it's terrible, here I've been away from the orchestra since the middle of May. Not only have I been homesick, but I've felt so hungry to make music with them. Whatever else I have done, the Vienna Philharmonic, the Berlin Philharmonic,





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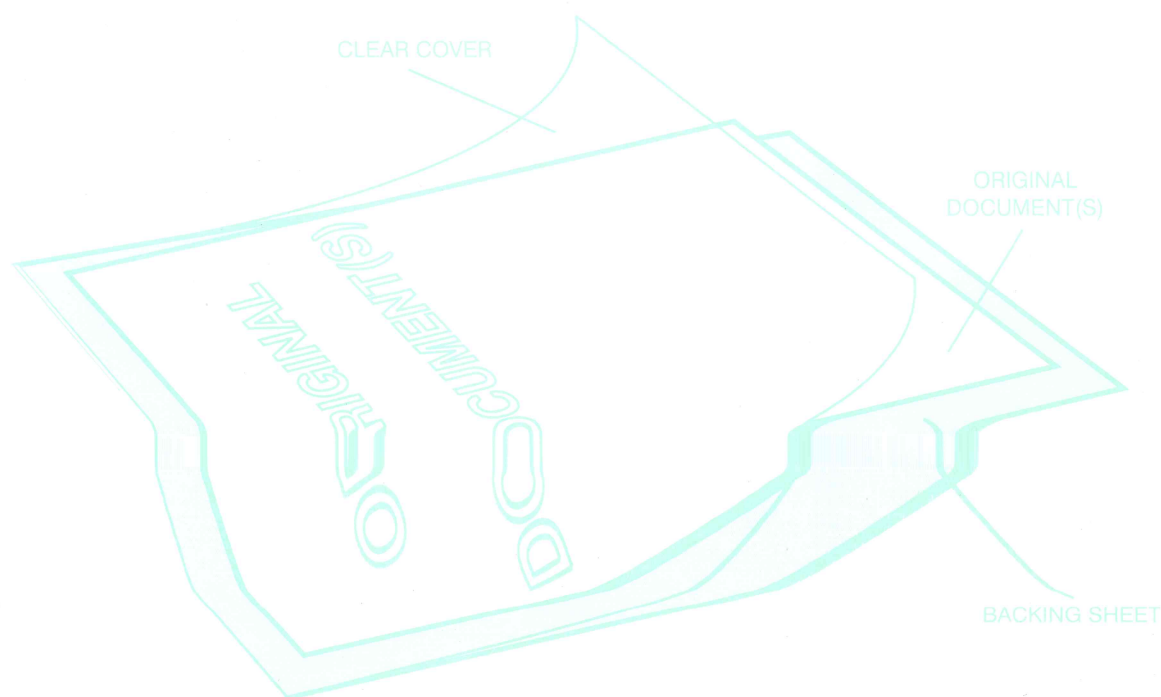
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## MUSIC

the Concertgebouw — it hasn't been the same, and I feel I cannot be away from my orchestra for so long again."

## Local Color: The Rock of Ages

By Mark Rowland

"If Jesus came back today, he'd go to the Rat," Robin Lane commented last week, shortly after her band, the Chartbusters, had completed a set of powerful rock and roll that seemed redemptive in its own right. "I mean, people need something, and a lot of current music is too involved with intellect. It's like the difference between Cambridge people and Boston people," she went on. "Cambridge people are so smug and complacent, like they know everything about anything. There's more energy at a place like the Rat. Not that everyone there is so great — some of them want to take

a piece out of you," Robin declared, chomping at her arm for effect. "But I'm glad if my music makes them happy."

Robin Lane and the Chartbusters were all over town last week — performing gigs at the holy Rat, where they shared honors with the exciting *Shane Champagne* band; at the *Paradise*, where they blew the headlining act, the *Sports*, right off the stage; and at Swift's in Cambridge, where the Chartbusters began their musical odyssey, a mere nine months before. This week they'll be trekking to California to record their first album for Warner Brothers, to be produced by the fortuitously surnamed *Joe Wizard*, whose own impressive credits include projects with *Boz Scaggs*, *J. Geils*, *Earth, Wind & Fire*, and even the *Turtles*. When their LP is released sometime next year, and Robin Lane and the Chartbusters become pop stars — and given the strength of their material and stage performance, I have few doubts on that score — it will be one of the more unlikely success stories yet in the long and venerable history of new



Stephen J. Sherman

*Robin Lane, from California to Cambridge*

wave rock.

Robin Lane ain't nothin' like a natural born punk. She grew up in southern California, of all places, home of sun and surf and Eagles' wimp-rock. She spent a number of years on the L.A. folk circuit, "hanging out with Glenn Frey, Neil Young, all those people" and even contributing backup vocals for Young's group before finally leaving the West Coast in frustration. By the time she arrived in Boston, Lane had given up singing for good. She thought,

Shortly after that, though, Robin began to "get religion" — which had the surprising side effect, she claims, of turning her into a bona fide rock and roller. "I wasn't into mellow songs anymore," she recalled. "I really believe that the Lord led me to play rock. I know how corny that sounds, and I want people to like the group, but if people think I'm stupid I don't care. Besides, who says you can't be religious in a rock format? Look at *Bob Dylan*," she smiled.

Robin had gone about the busi-

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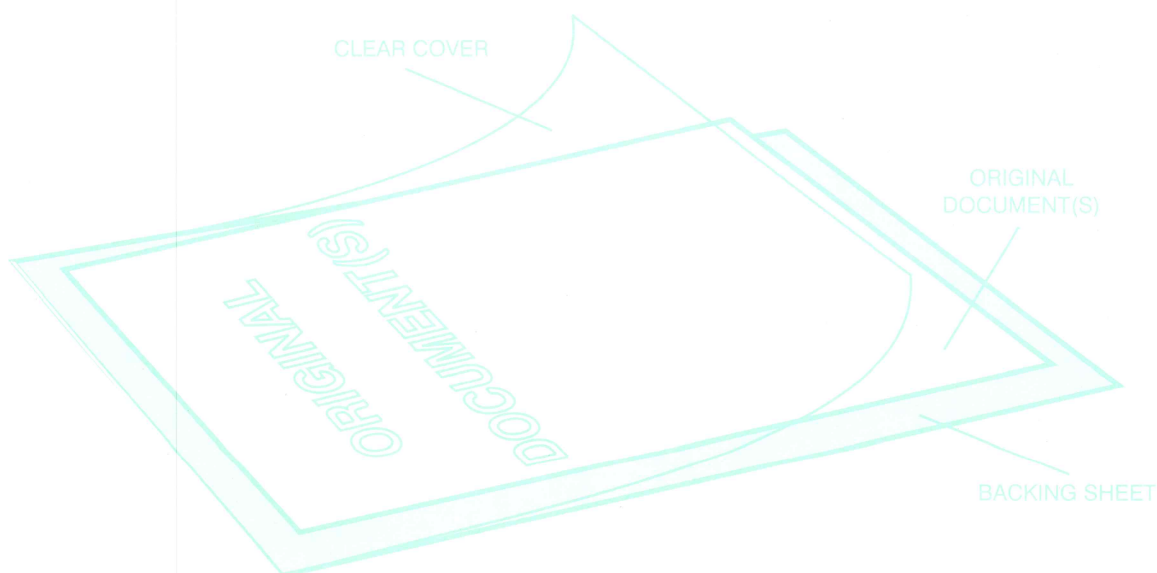
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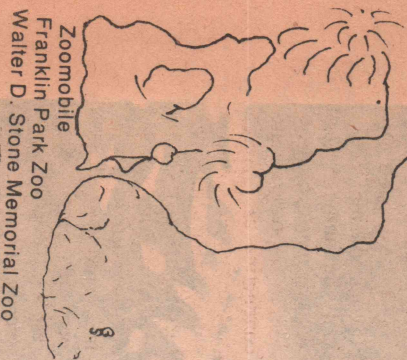
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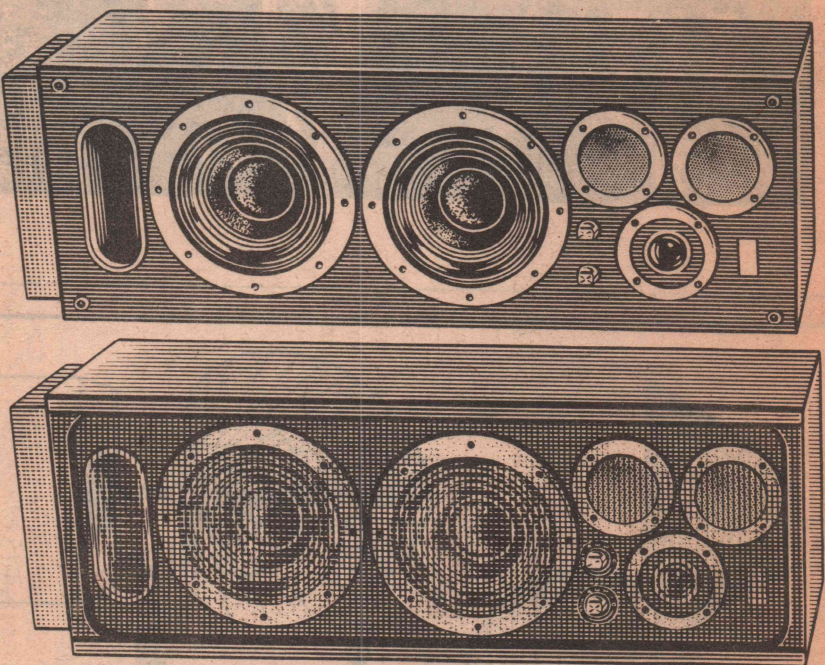


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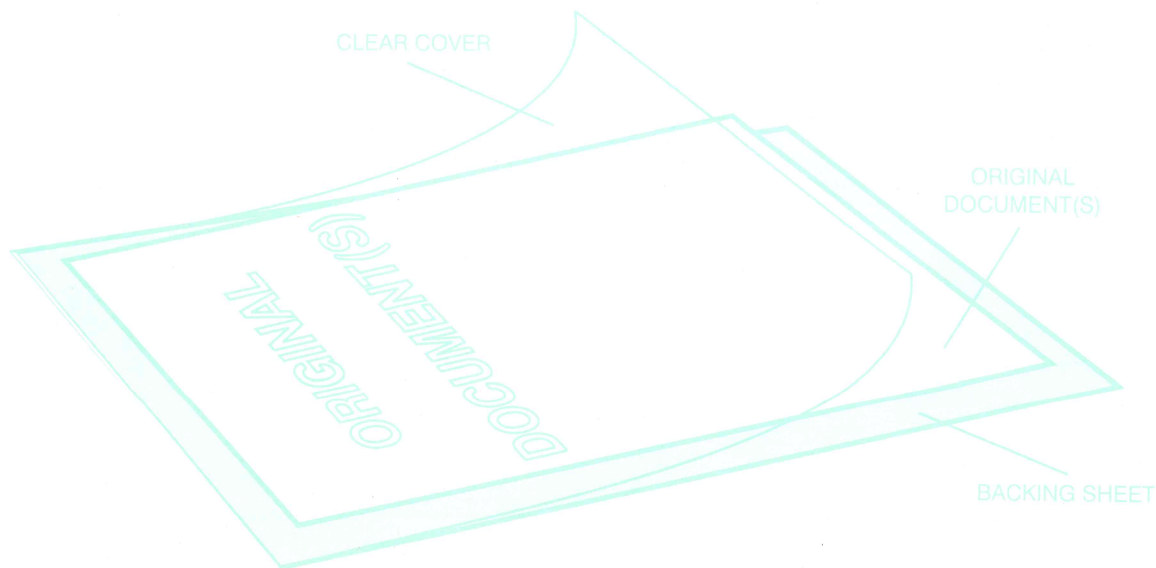
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^By ROBERT BARR=

^Associated Press Writer=

M B

NEW YORK (AP) - What is a secular age to make of a requiem Mass?

"There are differences of attitude, of ways of expressing feelings, but I don't think there is a difference in feelings," Carlo Maria Giulini said. "It doesn't matter if they believe or don't believe.

"You are talking about life, about hope. Only a criminal doesn't need this."

Giulini, musical director of the Los Angeles Philharmonic, was speaking of music with which he has been closely identified: the Requiem Mass of Giuseppe Verdi.

"The beginning says, 'I am afraid' - with a sense of desperation.

"The end says, 'I am afraid' - but with confidence," Giulini said.

"In the end, it is like a child in the arms of his mother .. . please help me."

"Requiem" is the first word of the ancient Latin prayer for the dead: "Rest eternal grant them O Lord, and may light perpetual shine on them." That prayer begins the requiem Mass.

Verdi wrote his requiem for the poet Alessandro Manzoni, who





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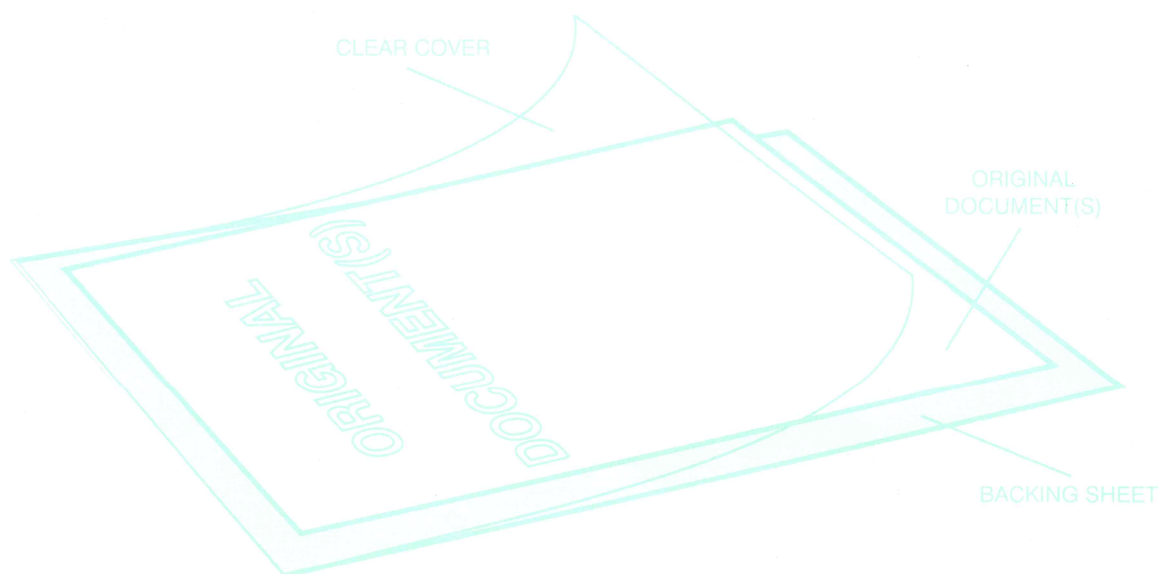
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died in 1873. The Italian composer brought his operatic sense of drama to the requiem, particularly in the thunderous, howling evocation of the Dies Irae or ``day of wrath`` - the 13th Century Latin poem of the elation and terror of the last judgment. So intense is the drama that many critics regard Verdi's requiem purely as a theater piece, not sacred music.

Giulini, a tall, spare man of 65, led the LA orchestra in the requiem in one of its three concerts in New York in November. The orchestra also visited Ames, Iowa; Washington, Boston, Chicago, Cleveland, Houston, Austin and San Antonio on its tour, which was part of the Bell System's ``Orchestras on Tour`` program.

Verdi, according to Giulini, saw the requiem as ``a terrible drama.``

``For Verdi, death, until the last part, is always a fight.

``But then there is this magic moment, when the tonality turns to C major. The only thing is to hope, because we cannot fight it. The very last bars are just unbelievable, where the peace comes.

``So deep can be the tragedy, the drama of the human being - especially in Verdi - but still in art there is this message that humans can hope.

``I don't know one piece of music,`` Giulini said, ``that is pessimistic to the end.``

Composers have faced death with different emotions. Giulini picked four examples: Wolfgang Amadeus Mozart, whose was working on a requiem when he died in 1791; Johannes Brahms, who selected his own text for the German Requiem in 1866; Luigi Cherubini, an Italian who composed a requiem in 1836 in Paris, and the French composer Gabriel Faure, who completed his requiem in 1888.

``Cherubini's requiem is very religious, very moving.

``In Mozart, we know it was the last thing he wrote. He once wrote of death, 'We live to arrive at this point, to enter in a new dimension.'``





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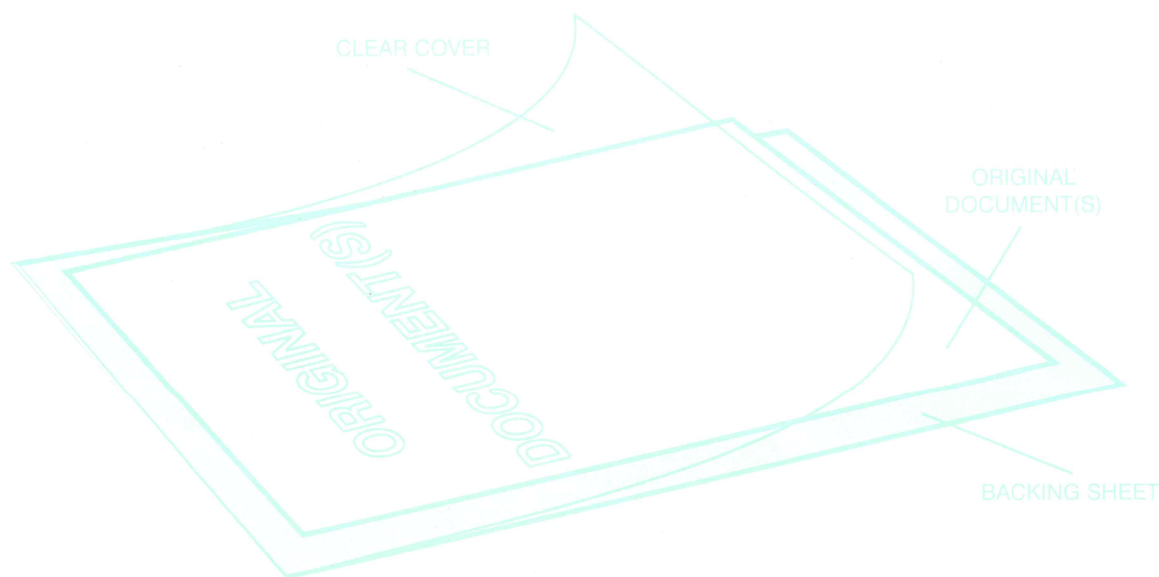
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Brahms' Ein Deutsches Requiem, Giulini said, "is very serene, very peaceful.

"Perhaps because he wrote after his mother's death, Brahms wanted a text where the victory of life over death is the joy.

"Faure is like you could dream the death, like a beautiful rest."

In soft accents of his native Italy, Gilulini spoke of the requiem with evident awe before the mystery of creation, life and death - not only for man, but for music itself.

"I am always so moved when I see a score," Giulini said.

"When you think of a white paper - it was nothing - suddenly a symphony was born. The mystery of the white paper is so moving.

"The composer starts to write, but it comes to life when someone plays it. You cannot write music," Giulini said.

"The music moves; a sound is produced, and it is gone."

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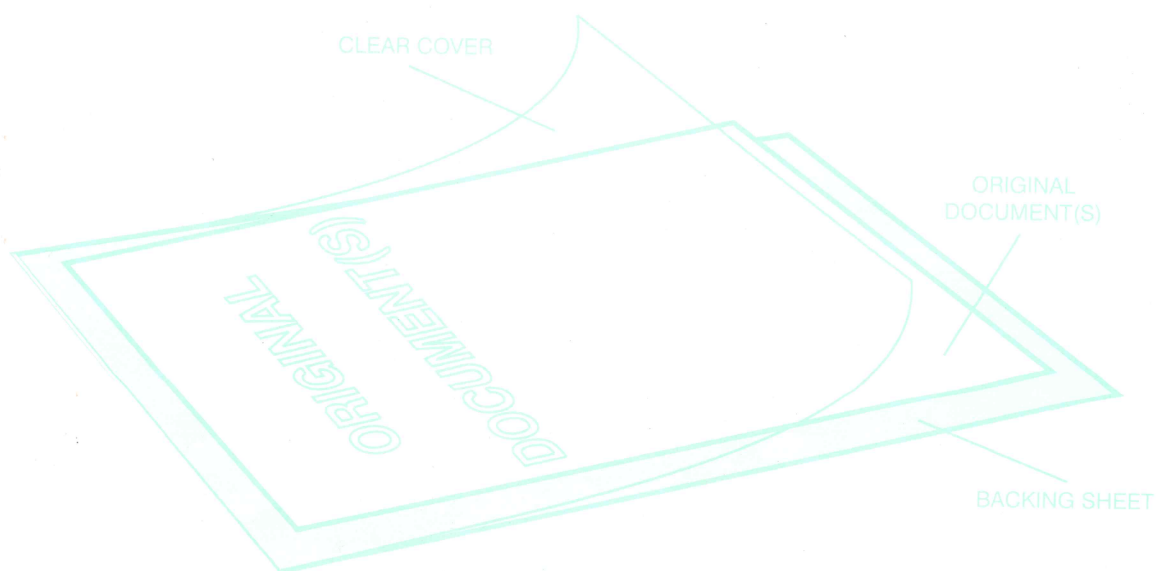
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little too consciously religioso; Leona Mitchell was a lovely, bright-voiced soprano; the tenor Seth McCoy put me in mind of Vaughan Williams' comment about the first Gerontius in Elgar's oratorio—he sang “in the correct oratorio manner, with one foot slightly withdrawn.” The chorus was the Westminster Choir, resplendent in red robes. The singers numbered about two hundred. (At the first performance, Mendelssohn had two hundred and seventy-one.) They made the inspired obviousness of “Be not afraid” sound as noble an utterance as the nineteenth century had to offer. A text was provided; there were only five numbers cut.

The Westminster Choir was matched in color, enthusiasm, and volume by the Temple University Choir when it provided the chorus for Carlo Maria Giulini's performance of the Verdi Requiem during the recent visit of the Los Angeles Philharmonic to Carnegie Hall. Of course, the recollection of that work gives the lie to the notion that the nineteenth century could do no better than “Elijah.” The Requiem needs no special pleading. Giulini used to argue the case for it with such refinement and control that it came as something of a shock to find him slipping into an easy vulgarity in the noisier sections. His famous recording manages to sound lyrical and expressive even through the most violent climaxes; that was not true of the Carnegie performance. Of the solo quartet, only Florence Quivar, a last-minute replacement, sang with anything like precision. Renata Scotto, exquisite in her quieter moments, forced a steely fortissimo of horrible timbre whenever the music moved above mezzo-forte, while Martti Talvela contrived to sink way below pitch in the space of just three notes—during “Salva me,” and again in “Requiem aeternam”—and to ignore the rests in “Mors stupebit” (though Nicolai Ghiaurov, the bass in Giulini's recording, also does that). The coherence and imagination of Verdi's vision escaped unscathed, but only just.

CHORAL music of a much earlier age was revived by the Ensemble for Early Music in its pre-Christmas presentation at the Cathedral of St. John the Divine. Frederick Renz drew together three medieval liturgical dramas dealing with miracles by St. Nicholas to form what was loosely described as “The Play of St. Nicholas.” The implied parallel with the famous and popular New York Pro Musica pro-

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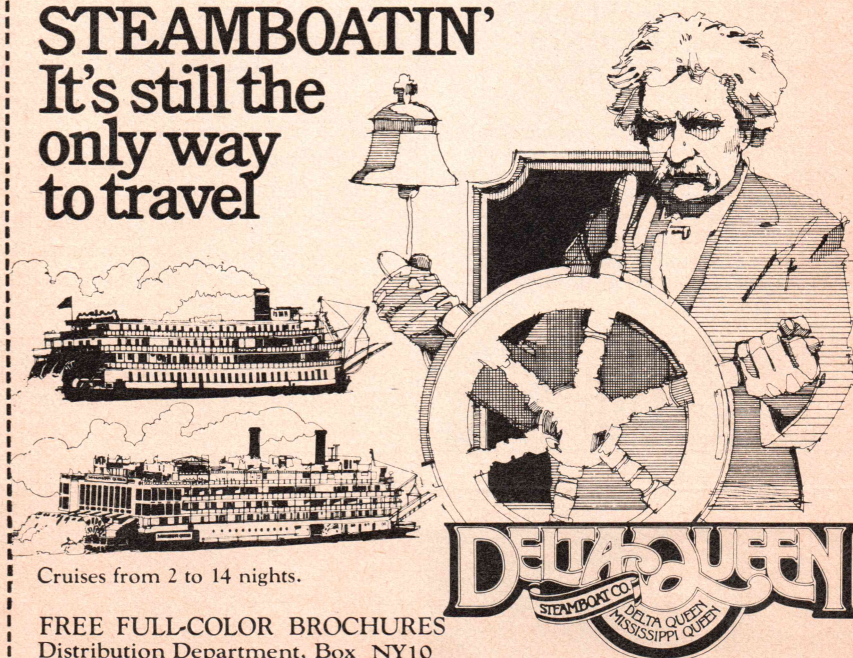


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ductions of "The Play of Daniel" and "The Play of Herod" was clear; and it was justifiable, for the St. Nicholas plays come from the same tradition as "Daniel" and from the same manuscript as "Herod" (which itself is a conflation of two separate plays). Argument about the origin of these dramas has raged in musicological circles for many years and is far from being resolved. Suffice it to say that the orthodox view—that they had their origin in small dramatized additions to the liturgy, notably in a dialogue portraying the discovery of the empty tomb on Easter morning—has been questioned. More important from a practical standpoint is that these plays are not, as the Pro Musica's imaginative productions made them seem, "medieval operas," or sophisticated dramas that should make use of a wide range of costumes and instruments. They were intended for performance in monasteries, by monks and boys, probably without instrumental accompaniment. "Daniel" is exceptional in the scope of its characterization and the variety of its music. The others are far less intricate; some use just one line of music and a regular verse structure, repeated in the manner of a hymn—ascetic material indeed.

The three plays chosen by Mr. Renz were of progressively greater complexity. The last of them, "The Son of Getron," had been revived before. (It was performed in Washington last year, along with Peter Maxwell Davies' "Antechrist," and has been published in an edition by Colin Sterne.) The first two I had encountered only in the published facsimile of the complete Fleury playbook. (One of them was performed in Massachusetts during December, as part of "The Miracles of St. Nicholas," by the Five College Early Music Program, directed by Thomas Kelly, of Smith.) Mr. Renz played no elaborate tricks with the music, except that he gave it a special flavor by using vielles to provide drones and Moorish-type elaborations around the simple line of chant. The vocal line was given a metrical interpretation, which is arguable but was done convincingly. Simple staging and costumes were used, yet there was a good feeling of the monastic context of the performance: children who provided processional chants and interludes sat on choir benches; St. Nicholas was liturgically robed.

The first play, in which Nicholas provides money for the dowries of a poor man's three daughters, was simply done; the increasingly large bags of

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YORK POST, FRIDAY, MAY 4, 1979

# Giulini's imprint

By HARRIETT  
JOHNSON

FROM Beethoven's sketch-books we are reasonably sure that he conceived his Symphony No. 9 in D Minor as a gigantic philosophical entity and Carlo Maria Giulini's interpretation last night in Carnegie Hall glorified that concept.

This is Giulini's first season as music director of the Los Angeles Philharmonic, the orchestra that Zubin Mehta left to head the New York Philharmonic. Under Mehta it became a great ensemble and now Giulini has put his personal imprint on style, technique and interpretation to its further glorification.

Giulini is a tall, bony man who would look gaunt except for the expressiveness of a face which varies from silken calm to the embalzoned intensity of a saint. His motions on the podium varied with each movement of the *Ninth* and also were different from the Symphony in the opening Overture to *Egmont* on the all-Beethoven program, the first of three the orchestra will give here this week. Beginning with a relaxed body (his arm hung loosely at his sides before he made a wide circular sweep for the first downbeat) he uses his arms and hands to convey the most explicit instructions to the orchestra.

While Giulini is a master at bringing to life the most profound ideas inherent in a composer's music as he

did in the *Ninth*, he starts by being a master technician as well, with an extraordinary ear. The intonation of the strings in the highest positions was amazingly accurate and the entire blend of sound was a total joy to take in.

This symphony is bound up with the concept that life is many things but when Beethoven chose to end it with the triumphant words of Schiller's *Ode to Joy*, he was expressing a conviction. Before the baritone begins the great recitative "No more of these sounds, let us raise a song of gladness," we have heard the main ideas of previous movements repeated as if Beethoven were talking to himself. Finally he turns to a great

positive as the best choice.

By the deliberate pace the conductor took throughout, by his eschewing any sense of dynamic display minus depth, by his both strong and subtle emphasis on rhythm with accents that were intense even if slight — the music emerged as one overwhelming, transfigured drama.

Melodically he was just as meticulous. The repetitions of the choral theme began as if stepping from gossamer, so light and the texture. Every phrase was molded yet the whole moved spontaneously.



NEW YORK POST, SATURDAY, MAY 5, 1979

On the Town

WITH NEEBY AND CARLO MARIA GIULINI

## Extraordinary playing of Debussy by Los Angeles

By SPEIGHT JENKINS

CARLO MARIA Giulini, the most elegant and aristocratic of conductors, has not been linked at least in my mind with the music of Claude Debussy, but his leadership of the Los Angeles Philharmonic at last night's Carnegie Hall concert marks him as a Debussy interpreter extraordinary.

His reading was full of color and contrasts, phrases were stretched almost as far as possible and an uncanny sweetness suffused all. *Prelude a l'apres-*

*midi d'un faune* conveyed the mystical world of nature primeval, and *La Mer* drew three memorable and distinct portraits of the sea.

His orchestra fulfilled his demands eloquently. The brass is strong, the flute players had clean, clear tone and the violins were warm and sweet in sound. Only the low strings might have had a richer tone.

The other highlight of the program came from Ravel's most Debussy-like piece, the tone poem *Sheherazade*, in which Frederica von Stade was soloist.

Again Giulini opened the magical world of fancy,

and Miss von Stade's lyric mezzo-soprano seemed flawless. She colored the words meaningfully — and from memory — while following every dynamic indication of Ravel. Her range and control, plus her taste and the lightness of her sound in contrast to the richness of Giulini's orchestra made for a memorable experience.

The conductor only missed once in the concert: his opening *Mother Goose Suite* sounded just as misty and sweet as all that followed, but it is a Ravel piece that needs far more precision, hard edges and humor.



The Washington Star

# Portfolio

• Amusements • Finance

SECTION C

MONDAY, MAY 7, 1979

## L.A. Philharmonic: Stunningly powerful

By Theodore W. Libbey Jr.  
Washington Star Staff Writer

After concluding his first season as music director of the Los Angeles Philharmonic last week — with an intriguing all-French program, brilliantly faceted and luminously played — Carlo Maria Giulini has taken his orchestra on tour and is showing that he and they could do it just as well with the Germans.

Yesterday's Kennedy Center performance, on the heels of two concerts at Carnegie Hall, revealed the Philharmonic as a magnificent new

constellation in the firmament of American orchestras. The powers of the orchestra were so stunningly and so fully revealed that much of the time one listened as if with a weight on one's chest, stifled, unable to breathe, wondering what would happen next.

This is what Giulini does to orchestras, and what they do to audiences when he conducts them. And in each of the three works on the Los Angeles program — C. M. von Weber's Overture to "Der Freischuetz," the Sym-

See PHILHARMONIC, C-2

## Philharmonic: Powerful Giulini

Continued from C-1  
phony "Mathis der Maler" of Paul Hindemith, and Beethoven's Symphony No. 3 in E-flat ("Eroica") — the audience was able to see a treasure revealed, and to be by turns chilled, heated, electrified, crushed, blinded, galvanized, and enraptured.

As the keystone to this imposing program, Giulini fashioned an extraordinary "Eroica" Symphony out of the granitic Los Angeles bedrock. Yet the piece emerged from his sculpting with surfaces as smooth as polished marble, seams and contours as carefully joined as if they belonged to some timeless monument — which to Giulini they surely must.

From the beginning it was, indeed, a monumental performance. One could not imagine a more perfectly balanced voicing of the opening two chords, or a more appropriate tempo for the unfolding of the first movement's musical drama.

This is music which was written according to a very carefully ordered grammar, and under Giulini's guidance it was being played that way and allowed to speak in its own accents.

Accentuation was always within the flow and scope of the phrase, and articulation and detailing always clear, yet subordinate to line. Giulini's sense of direction was as clear as Beethoven's — and he succeeded in projecting a tension of continuity across the huge structural arches in the score.

As a result, the whole buildup to E minor in the first movement proved staggering in its intensity, as did the harmonic resolution of the coda. With the climax of the coda, Giulini and the orchestra made an electrifying charge — as if throwing a switch from *forte* to *fortissimo* — and Parnassus suddenly became Olympus. "I'm not through with you," Beethoven seemed to say through Giulini.

Nor was he. More striking effects followed in the *Marcia funebre*, once again projecting the theater in the conception of the music. There was pliancy, a sweep of tone, at all times a connection in the discourse. And at movement's end, Giulini brought a chilling attenuation over the performance, reaching the depths of subdued feeling.

The remaining two movements carried a similar stamp. The music became theater, gesture — a celebration of the impulse that led to its creation. In the finale, despite a tendency to rush the tempo in a few places, Giulini and his colleagues kept things fluid and spontaneous, and turned the concluding sing-song into a galvanic expression that drew bravos before it had ended.

To open the program, Giulini and the Philharmonic made of the Overture to "Der Freischuetz" a dramatic scene which was alternately striking in its impact and stifling in its intensity.



THE WASHINGTON POST

Monday, May 7, 1979

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## Los Angeles Philharmonic

By Paul Hume

Carlo Maria Giulini brought the Los Angeles Philharmonic, of which he is now music director, to the Kennedy Center yesterday afternoon to give an indication of the kind of music he is making with his new charges of the West Coast.

In Weber's *Freischuetz* Overture, the "Mathis der Maler" symphony of Hindemith, and the *Eroica* of Beethoven, Giulini made some strong impressions. He also raised some interesting questions for which there may be new answers when the orchestra returns late next fall.

At present the orchestra's choirs are well balanced within themselves but at times the violins sound a bit overshadowed by the brass. This may be due to unfamiliarity with the Kennedy Center Concert Hall.

Or it may be a hangover from the often overdriven sound that Giulini's predecessor, Zubin Mehta, usually demanded. In all three works, Giulini took a deliberate course. There was a strong feeling that the entire orchestra was playing expressively for him, reflecting the broad approach he favors. There were slightly long pauses in the Hindemith; ritards seemed unduly extended. But the pacing of the symphony was much as its composer used to employ.

The Beethoven symphony emerged in broadly classic lines, with moderate tempos and absolute clarity among voices. Again slight pauses and ritards—in the trio of the scherzo for example—raised questions of effect. But Giulini and the Los Angeles musicians are getting along famously and their future appearances will be of special interest.



## Giulini: Welcome, warmth, wonder

Los Angeles Philharmonic, Carlo Maria Giulini conductor, at the Auditorium Wednesday. Symphony No. 35 ("Haffner"), Mozart; "Mathis der Maler," Hindemith; "Prelude to the Afternoon of a Faun" and "La Mer," Debussy.

### Music / Robert C. Marsh

If Carlo Maria Giulini had any doubts about how the Chicago public felt about him, they vanished a few seconds after the close of his program with the Los Angeles Philharmonic at the Auditorium Wednesday. The house was packed, which means something like 8,000 hands were in motion producing a volume of applause that has not been surpassed at any symphony program this season.

The ovation was thoroughly justified. This was one of the finest evenings of symphonic music Chicago has heard in some time. We do not think of Giulini as an orchestra builder because in his long association with the Chicago Symphony this was not one of his central responsibilities. But it is clear that in his first season in Los Angeles he has taken an orchestra that was already of exceptionally high quality and imprinted the distinctive features of his mind and art upon its playing.

The process, obviously, is a continuing one, but right now Giulini can take this orchestra anywhere in the world and present it with pride.

THE CONCERT ended with all the delight of a birthday party, a salute to Giulini for his music and for arriving at the age of 65 lean, bronzed and seemingly filled with vitality. But while the orchestra was playing "Happy Birthday," I kept thinking that Giulini, in his usual way, had turned things around and given the presents to us: warm-hearted Mozart in the style that recalled Bruno Walter in his prime, an unusually eloquent account of Hindemith's "Mathis der Maler," and some ravishing Debussy.

One of the things about Giulini that can easily be forgotten is that he is a scholar. I was delighted for the hundreds of right notes in the Mozart "Haffner" Symphony, but I rejoiced in two that were not there. The most common textual error in the best-known Mozart symphonies is the repetition, contrary to the composer's manuscript, of this little bridge that leads into the trio of the Menuetto the first time around. GIULINI'S TEMPOS in the score probably would have won approval from one of his Los Angeles predecessors, Otto Klemperer, but Giulini can set a slow pulse with this orchestra and still sustain a richly singing line, and in a moment we are less concerned with the tempo than the clarity of the articulation, the strong phrasing, and the sensitive inflections that make the playing so beautifully expressive.

There were a couple moments of uncertain balance between the strings and horns at the start of the Hindemith, but putting them aside, the performance was a model of how the complexities of a large-scale polyphonic structure can be clarified so the effect is that of the voices in large orchestra singing freely to one another. Thirty years ago this was regarded as an unspeakably difficult work. Today it seems to present no problems to the understanding.

THE SAME historical process took place with Debussy's "Prelude to the Afternoon of a Faun" and "La Mer." We forget they were once radical new approaches to music. Giulini is an extraordinary Debussy conductor. He has the ear required to produce the necessary orchestra colors and blend them with the skill of Cezanne, and he is thoroughly aware that the evocative force of the music comes from keeping dynamics low and saving strong accents for the places where they are essential. His "La Mer" was filled with the changing imagery, and if you let it, it swept you into a wet, salty sea world that delighted the ear and the imagination. You had to applaud this kind of playing. It was inescapable.



# Giulini displays new orchestra with his sound, style

By John Von Rhein

Music critic

**STRANGE HOW IRONIES** come home to roost sometimes.

The orchestra whose music director Sir Georg Solti very nearly became visited the Auditorium Theatre Wednesday night under the direction of the man many thought should have had the post of Chicago Symphony music director—a post which, of course, finally went to Solti. The visiting band was the Los Angeles Philharmonic, to which Solti bade good riddance after a young conductor named Zubin Mehta was installed as assistant without his approval. The visiting maestro was Carlo Maria Giulini, Mehta's successor as Los Angeles music director and a musician who endeared himself to just about everyone who followed his unique 24-year love match with the Chicago orchestra.

NUMEROUS CHICAGO Symphony players were present, and when some of them tried to go backstage to say hello to their former colleague they were summarily blocked by Bell System stooges. Homecomings can be like that.

Giulini brought along a fine program with which to display his new orchestra—Mozart's Symphony No. 35 ("Haffner"), Hindemith's "Mathis der Maler" Symphony, and Debussy's "La Mer" and "Prelude a l'apres-midi d'un faune."

It was clear early in his warm and genially lyrical account of the "Haffner" that he has already succeeded in imparting a sound and style to the Philharmonic's playing that are recognizably his own. Tempos were on the slow side, the style romantic and expressive rather than classically detached, the phrasing so legato that some imprecision in the reduced strings was noticeable. Yet, miraculously, nothing sounded heavy or spiritless. Mozart with this much heart may not be to everyone's taste, but Giulini made it work with an authority that was quite wonderful.

WONDERFUL, TOO, was his performance of the Hindemith. I have never heard anyone extract more of the sonorous drama or the richly glowing colors from this music—one could almost reach out and touch the Gruenewald paintings depicted in the score. The contrapuntal texture luxuriated in a sure blend of choirs, from the sweet open-fifths in the

violins at the outset to the final triumphant brass chorale. Giulini built each movement in degrees of controlled intensity to a tremendously exciting climax.

The Debussy works are so standard and overplayed that one had almost given up hearing them interpreted afresh. But Giulini and his responsive band worked sound miracles with both of them—without imposing any idiosyncratic touches, without exaggerating any effect, without submerging any detail in the wash of sound. The Los Angeles

musicians appeared to be as deeply involved in the strong surge of "La Mer" as Giulini; under him there is simply no other way. In the "Faun" all manner of nuance was painted with the utmost delicacy and subtlety. It was exquisitely languid, and in the cool tones of James Walker's solo flute, it sang with rare beauty.

Those who were not able to secure tickets this time around will be happy to learn that the maestro and his Angelenos will return here for another concert next November. I miss them already.

*Yeah!*



# Arts & Amusements

## Excellence marks L.A. Philharmonic

By DAVID HAWLEY  
Pioneer Press Music Critic

A thoroughly grand concert of "best-knowns" was presented by the Los Angeles Philharmonic Thursday at Orchestra Hall.

The program, under the direction of the regal-looking Carlo Maria Giulini, consisted of Mozart's Symphony No. 35 ("Haffner"), which is the best-known of his early symphonies; Hindemith's best-known symphonic suite, "Mathis der Maler," and Debussy's two best-known impressionistic creations — Prelude to "The Afternoon of a Faun" and "The Sea" ("La Mer").

THERE ARE MANY glorious things about the L.A. Philharmonic, but chief among its attributes is the single-voiced clarity of each instrumental section. It results from talent, of course, but also comes from the orchestra's lengthy and rigorous rehearsals — a Giulini trademark.

Such painstaking preparation was evident Thursday in crisp and flawless phrasing and

in the marvelous euphony of the strings, winds and brass. The Philharmonic is a big orchestra, with 105 musicians on its standard roster. It produces a huge, lush sound and, under Giulini's hand, the points of heavily emphasized contrast are breathtaking.

The program began with a robust reading of Mozart's "Haffner" Symphony. The tempo, for the most part, were on the brisk side (particularly the second movement's business-like andante) and the playing was very crisp, very precise and clearly delineated.

THE HIGHLIGHT of the program was Hindemith's "Mathis der Maler," a three-movement suite extrapolated from his opera about the 16th century German painter, Matthias Grunewald. Each of the three movements is a tonal representation of a panel on the famous Isenheim altar, which Grunewald painted and which is regarded as his masterpiece.

The work is dramatic and brutally powerful, with a third-movement finale that is decidedly German — heroic with a mystic

exaltation. The Philharmonic's brass section, which sits prominently on risers in the rear-center of the orchestra, produced a mammoth concluding "hallelujah" that easily pricked the flesh with goosebumps.

The short second half of the program was all lush Debussy — beginning with the delicate and nebulous atmosphere of "Afternoon of a Faun" and concluding with the multi-sided portrait of the sea in "La Mer."

TWO SOLOISTS should be singled out for their flawless work. Flutist James Walker evoked exquisite gentleness with his opening solo in "Afternoon of a Faun" and Concertmaster Sidney Harth's ruminations in the second movement of "La Mer" (titled "Frolics of the Waves") were serene and evocative.

Unfortunately, the Philharmonic now moves on to other stops in its current tour. The turnout Thursday was respectable for a week night. A standing ovation could have been predicted from the start, of course.

## Priscilla sells Elvis' private home films

HOLLYWOOD — The news Priscilla Presley has sold the rights to Elvis' home movies comes as a shock to Ginger Alden, the woman who says she became his fiancée in January



Marilyn

which could eventually, he reveals, end up being released to theaters and/or seen on TV. "She feels it's just marvelous that his fans will be getting to see Elvis' personal moments

three musical super stars did cut the disc in March 1978 — with Emmylou's husband Brian Ahera producing and with such a shroud of secrecy surrounding

St. Paul Pioneer Press

Friday, May 11, 1979

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Minneapolis Star

Friday May 11, 1974

# L.A. orchestra plays with 'seamless line'

Reviewed by ROY M. CLOSE  
Minneapolis Star Staff Writer

It's always a treat to hear an orchestra play at the top of its form, as the Los Angeles Philharmonic did last night in its first appearance in Orchestra Hall.

The visitors from California were led by Carlo Maria Giulini, who astonished the music world by accepting the Los Angeles music directorship this season after many years of restricting his American commitments to guest conducting, principally with the Chicago Symphony Orchestra.

When it happened, Giulini's hiring was described as a tremendous coup for the Philharmonic. Judging by reviews of his performances

this season, that claim was an understatement. Judging by last night's splendid concert, the Philharmonic under Giulini is rapidly developing into one of the nation's premier ensembles.

While it is not yet in the same league as the Chicago Symphony, which sets the standard for all other U.S. orchestras, the Philharmonic is strongest where it matters most—in the strings—and it plays with great consistency and fine balance.

Giulini, a tall, slender Italian who looks much younger than his 65 years, is a renowned interpreter of both instrumental music and opera. He always seems aware of both the overall design and the

smallest details of whatever the orchestra is playing, with the result that every detail counts; nothing is thrown away or wasted.

It is that quality, perhaps, that makes him such an inspiring leader: The musicians who play for him always know that their contributions are important.

In general, Giulini strives for a luxurious, warm sound—a "round" tone—and a seamless line. His fortissimos are full but not blaring, his pianissimos as transparent and delicate as fine crystal. Most importantly, his interpretations reflect a conviction that music is organic, that it has a life of its own and that the proper function of performance is to let it

breathe.

Last night's program consisted of Mozart's "Haffner" Symphony, Hindemith's "Mathis der Maler" Symphony, and two familiar works by Debussy, the Prelude to "The Afternoon of a Faun" and the orchestral suite "La Mer."

It's difficult to know where to begin. From the "Haffner" Giulini elicited genuine drama—chiefly in the opening movement, which he took fairly slowly, emphasizing its wide intervals and large dynamic contrasts—as well as the conventional attributes of courtly elegance and *buffa* spirit.

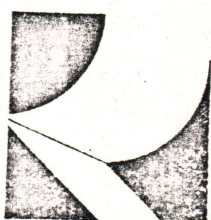
His reading of the Hindemith symphony was a revelation. I've never heard the third movement

played with such emotional conviction; the triumph of faith over doubt, the theme of the opera from which the three-movement symphony is drawn, was vividly conveyed by the full orchestra. The Philharmonic's brass section, not its strongest department, was especially impressive, for it played with restraint as well as power.

Debussy's "Faun" received a magnificently perfumed performance highlighted by the expressive solo playing of flutist James Walker and "La Mer," that much-abused standby, was given a strikingly fresh, lively presentation.

There may be better orchestras than this one, but I doubt there are many playing as close to their best.





## Entertainment/Arts

Saturday  
Sat., May 12, 1979

7C

# Giulini conducts Los Angeles Philharmonic

By Michael Anthony  
Staff Writer

The Los Angeles Philharmonic and its elegant new maestro, Carlo Giulini, played a program of Mozart, Hindemith and Debussy before an adoring audience at Orchestra Hall Thursday night.

The date was part of a cross-country tour the orchestra is making as part of the innovative "American Orchestras On Tour" program, funded in part by the Bell System. Among the orchestras touring under this program, the LA Philharmonic was a happy choice, because this offers other cities their only chance to hear Giulini. His contract with the Philharmonic (he replaced Zubin Mehta as music director this season) does not allow him to conduct any other American orchestra.

There were few surprises Thursday night for anyone familiar with Giu-

lini's always-thoughtful, deeply committed, sensitive music-making. Without a doubt, this conductor has led orchestras that have, overall, more tonal sheen than does the LA Philharmonic, though there was little to quibble about in the performance in purely aural terms; the string section of this ensemble, in particular, displayed a wide range of expressive and coloristic effects, and the brasses provided mellow, nicely round tones with no hint of pushing or over-blowing. Orchestras, of course, tend to take only well-rehearsed programs on the road.

It might be counted a surprise, if only a small one, to hear the tall, distinguished-looking, 65-year-old Giulini conduct the "Mathis der Maler" Symphony of Hindemith. One doesn't associate this conductor with the rigorous solemnity of Hindemith, and indeed some may prefer a more unyielding, Bachlike treatment of this great 20th century work than what

was heard Thursday night. Giulini provided an immensely expressive reading of the opening "Angelic Concert" and great serenity and songfulness to the second movement, "Entombment," maintaining at the same time clarity of line, precise articulation and strong, even rhythmic support. In any case, one was grateful for even so romantic a reading of the work at a time when Hindemith's music, unfortunately, has fallen out of fashion.

The Mozart that opened the program, the Symphony No. 35 ("Hafner"), was played by an ensemble of about 50 musicians. To be sure, Giulini is no purist in the matter of repeats: He skipped both repeats in the first movement and the long one in the second. But this was elegant Mozart, nonetheless: the balance delicately maintained, the composer's long melodic lines elegantly tapered, the rhythms subtly but surely emphasized.

Giulini's Debussy is a well-known quantity. His tempos with this composer's work are slower than most. But within those tempos he is totally convincing, and more important, the momentum never flags. His "La Mer," preceded by a lush-toned, eloquently paced Prelude to "The Afternoon of a Faun," was broad, sweepingly conceived and finely detailed. He emphasized the undulating boiler-plate rhythm that appears frequently in the opening movement, and there was great ferocity and power to the finale's storm music. He did misjudge a few of Debussy's dynamics markings — the final pages, for example, got too loud too fast — but this ought to be attributed to unfamiliarity with Orchestra Hall's acoustics, not to any aesthetic impetuosity on Giulini's part. That's not his style.







Le Grand Baton

Los Angeles Times  
magazine

1977

back row





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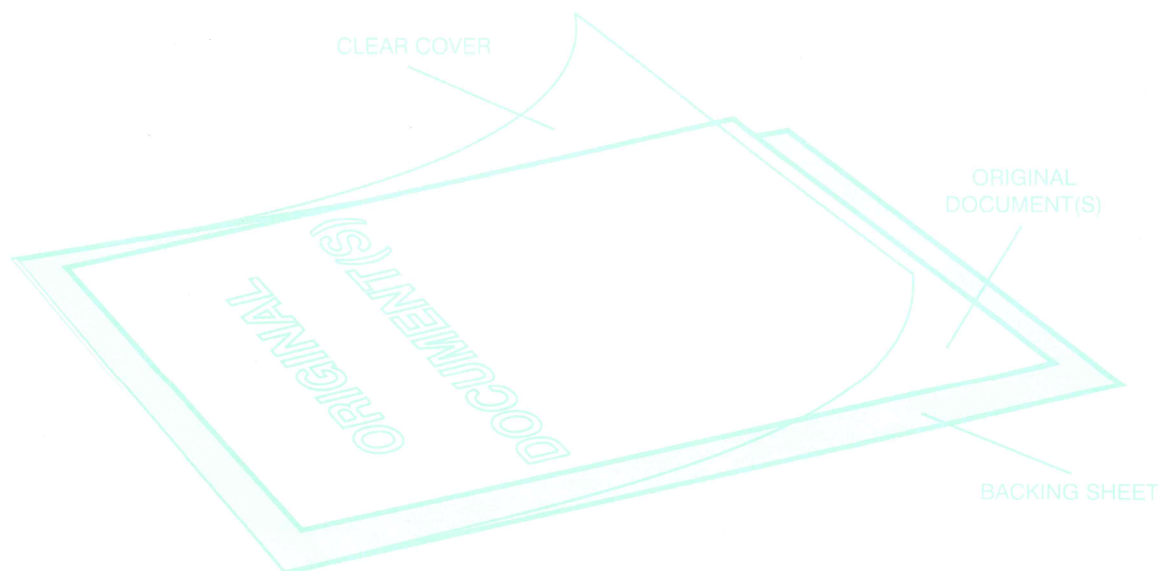
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# MUSICAL EVENTS

## Vintages

ORLANDO DE LASSUS was a prolific composer: the work list in the New Grove fills eighteen columns of small type. The domestic record companies treat him scantily: just four discs are noted in the December Schwann catalogue. Shortly before his death, in 1594, Lassus published a collection of motets and, introducing them, looked back to the gay, festive works of his springtime and likened them to "arbors covered with new vines, ornamented with a luxuriant growth of shoots and tendrils... more pleasing to the eye than old vines, set out in rows and tied to stakes and props, but with their stocks roughened and split open by age." The young vines bear little, while the old vines, he said, "yield a liquor that is most sweet to mankind." His early works are more likely to please, but he has come to think that the "venerable if less melodious" compositions of his late years "reveal in their sound more substance and energy, and afford a profounder pleasure to the mind and the ear."

It is Lassus' four-hundred-and-fiftieth-birthday year, and Cappella Nova celebrated it last week with a "Christmas service" given at St. Joseph's, in the Village. (The program was repeated a week later at Corpus Christi, on Morning-side Heights.) There were Advent, Christmas, and Epiphany motets; the Ordinary was a composite assembled (except for the Kyrie) from Mass movements based on the motets, and the Proper was drawn from items in the "Patrocinium Musices" unpublished since the sixteenth century and newly transcribed for the concert. In a program note, Richard Taruskin, the director of Cappella Nova, suggested that in the year when Stravinsky's hundredth and Haydn's two-hundred-and-fiftieth birthdays have been widely celebrated too little attention has been paid to the third birthday boy, who is "every bit the

equal of the other two in eminence and significance." Mr. Taruskin and his singers are ardent advocates who turn whatever they touch into glowing sound. The exclamatory cry that bounds up through an octave at the start of Lassus' "Videntes stellam;" the sudden triadic consolidation, a burst of glory after the voices have been treading mazy paths, in "Multifarium multisque modis;" the polyphony that breaks out like spring flowers, each a new and different delight, from the chant phrases of a Christmas sequence were sung with rare freshness and feeling. They were high points in an evening that never failed to afford profound pleasure to the mind and the ear.

In the July issue of *The Journal of Musicology*, there is an essay by Mr. Taruskin, "On letting the music speak for itself." He takes for his starting point a charge that Cappella Nova performances are "arbitrary and overly personal." What he considers arbitrary is "the flat dynamic and the lack of phrasing, that is, of molding lines to their high points, which characterize so many so-called 'objective' performances of Renaissance music." Because A is wrong, it does not follow that Z is right. I, too, feel that Cappella Nova performances are some-

times overemotional, and do so not on any "musicological" ground (who knows what the Bavarian ducal choir sounded like?) but because the striving for ever more fervent expressiveness can lead to forced tone and, on occasion, impure consonance. Lassus was admired in his day for his rhetorical power; his Penitential Psalms, with their vivid word painting, posit a vividly dramatic performance. But in some of the calmer pieces of the Christmas program a calmer, less tense approach, a suppler play of line against line might have made the music still more moving and beautiful. Yet the fault, if it be deemed one, was a fault on the right side. Everything the Cappella Nova did was alive and urgent. Of Lassus, we seldom get more than a tasting. This was a feast.

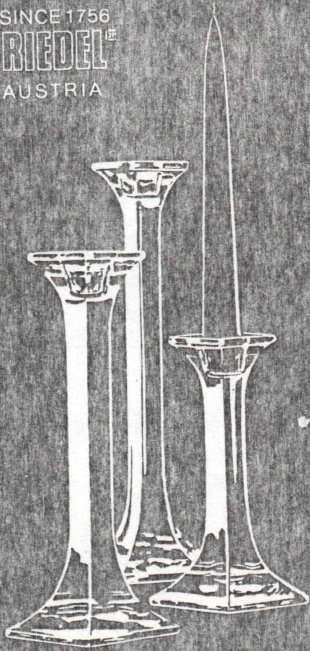
ABOUT ten years ago, the musical fires in Carlo Maria Giulini seemed to die: the great high tragedian, Callas's collaborator at La Scala, the unforgettable conductor of Covent Garden's "Don Carlos," "Il Trovatore," and "La Traviata," grew dull. (In comedies—"The Barber," "Falstaff"—he had always been unsmiling, unsparkly.) His annual Verdi Requiem became tame and mannered. It can happen to conductors. It had happened to Rudolf Kempe, who for three years, 1955-57, conducted Covent Garden's annual "Ring" cycles with increasing mastery and was





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hailed as the greatest Wagnerian of our day. (Ernest Newman found him "beyond praise.") In two further seasons, his grip on the cycle grew weaker, and it was hard—except for those to whom emperors seem always to be wearing splendid clothes—to recognize the conductor whose lyricism and poetry combined with vigor, large intellectual command, and theatrical flair had held audiences spellbound. There is a danger, especially in London, that overpraise may be followed by underrating—cracking up to the skies by unfair cracking down. When the British press and public find that an artist can do no wrong, it is said, then in few years' time that artist will be held to do nothing right. But the phonograph provides a check: compare Mr. Giulini's impassioned "Don Carlos" recorded in 1970 (already late) with his dutifully correct "Rigoletto" recorded in 1979, and the point about him is made. I have been unwilling to admit it and have hoped that I was mistaken; no one likes to lose a hero. In the last few years, I have attended Giulini concerts in California, Chicago, New York, London wanting to hear again the musician I once so much admired. Each time, I have been disappointed.

Mr. Giulini and the Los Angeles Philharmonic, of which he has been musical director for four years, came to New York this month to give four concerts, two in Carnegie Hall and then two in Avery Fisher Hall. The last of them began with the "Force of Destiny" overture, and in it there did shine for a while something of the old, brave Giulini. Ezra Laderman's Symphony for Brass and Orchestra, his fourth symphony, followed. It was commissioned to honor Dorothy Chandler, the principal patroness of the orchestra, on her eightieth birthday and was first played in Los Angeles last year. The three-movement work lasts half an hour and can be characterized, without much enthusiasm, as a "well-made" symphony. There is a striking start. The slow movement contains a lush melody whose lyricism is rightly described by its composer, in a program note, as full-blown. Tonality and atonality are conscientiously and skillfully contrasted and reconciled. There is some majestic brass writing.

The second half was Beethoven's Fifth Symphony. It began excitingly: a big, old-fashioned, Romantic performance, with strong emphases, violent contrasts, and heavily expressive

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# THE SENT



ady Harriet upstairs. "I  
giving Lord Henry exactly  
deserves!" she cheerfully  
l. "He deserved better," I  
plied, demanding that she  
the deadly weapons.



turned out, Lord Hollyhock  
Glenfiddich. "And I was  
you'd give me another bloody  
" he chortled. Whatever  
sion, a gift of Glenfiddich  
of impeccable taste.

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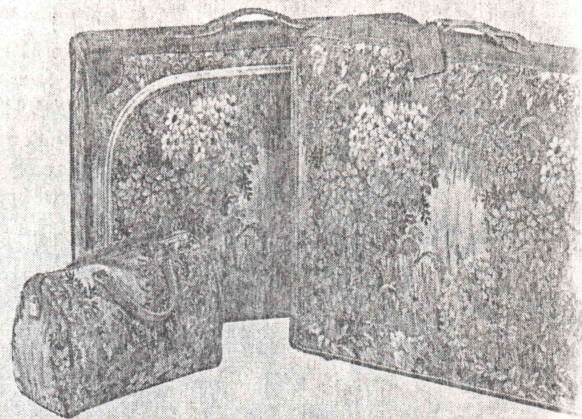
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phrasing. But the slow movement fell into rhapsodic incoherence and sentimentality; it became a tone poem of passing emotions. The third and fourth movements were episodic, often noisy, and, finally, inflated. "Vulgar" is not an epithet one ever thought might come to mind during a Giuliani performance. He is not a vapid, superficial conductor. He tries to do something, to say something, with the music he plays. But the finale of his Fifth was, if not exactly vulgar, at any rate blatant. Another epithet that suggested itself was "Hoffmannesque." Hoffmann's tale about the Fifth Symphony is famous:

Beethoven's instrumental music opens the realm of the colossal and the immeasurable for us. Radiant beams shoot through the deep night of this region, and we become aware of gigantic shadows that, surging back and forth, close in on us and destroy all within us except the pain of endless longing—a longing in which every pleasure that rose up amid jubilant tones sinks and succumbs. Only through this pain, which, while consuming but not destroying love, hope, and joy, tries to burst open our breasts with a full-voiced general cry from all the passions, do we live on, enchanted beholders of spirits in the supernatural realm.

It might be "Tristan"—still half a century in the future—that Hoffmann is describing. As the symphony approaches its climax, it "leads the listener irresistibly onward into the wonderful spiritual realm of the infinite." The reiterated C-major chords of the close are no triumphant affirmation; they are disturbing, destructive of any resolute calm, and "have the effect of a fire that again and again shoots high its bright, blazing flames after one had believed it extinguished."

The wonderful spiritual realm of the infinite is where Mr. Giuliani would fain dwell, according to the publicity he has been subjected to since assuming the Los Angeles post. At his concerts, one sometimes has the feeling that he has perhaps entered it and is rapt in platonic experience while his players and his listeners remain behind in a less than perfect world. They are left with sober blandness of execution, varied by some underlinings of the obvious, and with playing in which precision of attack and purity of wind intonation are counted mundane virtues that need not be strictly pursued. These are hard things to say about a high-minded man whose sincerity and earnestness are not in question. But much of what one reads about Mr. Giuliani's performances seems to describe a legend



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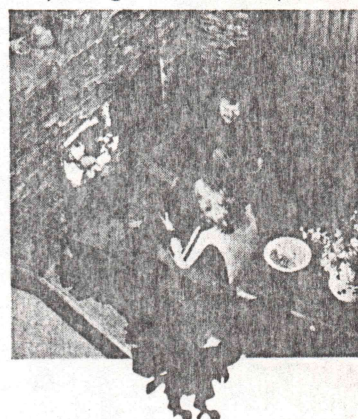
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rather than the sounds that were actually made.

The account of the Beethoven Fifth, it should be added, was not fully Hoffmannesque, for the Hoffmann sentences quoted above accompany a careful analysis of the symphony the burden of which is that, while "for many people the whole work rushes by like an ingenious rhapsody"—its movements "linked together in a fantastic way"—what matters most is the apprehensible integrity of the score: "It is particularly the intimate relationship of the individual themes one to another which produces the unity that firmly maintains a single feeling in the listener's heart." The overheated, unbalanced performance was also uncharacteristic of Mr. Giulini's work. The Brahms Requiem done at the first of the Los Angeles concerts was more nearly in the vein of that simply pious, earthbound, prosaic Beethoven Ninth he conducted here three years ago. The Requiem—*pace* Bernard Shaw, who declared that it could be "borne patiently only by the corpse"—is neither gloomy nor dull. It is comforting in the old sense of the word—strong, consolatory, fortifying. In this performance, it slipped by almost without incident.

SANTIAGO RODRIGUEZ, a silver medalist at the 1981 Van Cliburn piano competition, gave an Alice Tully Hall recital last week. A biographical note in the program book began by observing that he "has been called a brilliant, extroverted pianist and a crowd-pleaser by the nation's most respected critics," but the recital revealed an unassertive, gentle, poetic player, untouched by flamboyance, although the possessor of an exceptionally fleet and fluent technique. He began with Bach's Second Partita and gave a delicately poised, sensitively phrased performance. Then came the first two intermezzi of Brahms' Opus 118. The second of them was reticent almost, but not quite, to the point of mildness: a line between modest affirmation and meek understatement was nicely drawn. Alberto Ginastera's Second Sonata, composed in 1981, had its New York premiere. It is an arresting and attractive ten-minute composition, in three movements, Bartókian in its crisp transformations of folk music. The outer movements are moto-perpetuo toccatas based on Aymara and Quechua dances and songs. In the central slow movement, an ecstatic love song from Cuzco, a *harawi*,

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frames a *scorevole* episode that (the composer's words) "evokes murmurs of the night in the lo Andean punas." The singing of *harawi* by the left hand while the right hand touches in resonances in a quite parallel line high above, and hands approach their melody through flickering ornaments, a brilliant piece of ethnic transcription for the modern piano which cunningly creates microtonal illusions on a twelve-note instrument. (Ginastera's Third Piano Sonata, given its first performance last month in Tully Hall by Barbara Nissman, is a four-minute toccata based on South American indigenous dances; "sonata" is too grand a title, but it is an exhilarating piece.)

The second half of Mr. Rodriguez' recital—three Rachmaninoff Preludes, Scriabin's F-sharp-major Sonata, Granados Spanish Dance, and Moszkowski's "Caprice Espagnol," Debussy's "Ondine" and the "cimbalo" final episode of Liszt's Sixth Hungarian Rhapsody as encores—suggested a Horowitz program. It was played without Horowitz panache: not glitteringly, extravagantly, breathtakingly but with unobtrusive mastery and quick lyricism. The Rachmaninoff and the Scriabin were beautiful. The Moszkowski, a flashy confection, needed more showmanship; it must be done dashing or not at all. The second movement of the Scriabin and the Liszt displayed Mr. Rodriguez' self-effacing virtuosity to perfection. There was no piece on the program substantial and sustained enough to indicate whether he is more than a pianist of uncommonly high accomplishment and tenderly romantic instincts, but anyone who uses "gentle" as a term of high praise, and "assertive" as a pejorative, should enjoy him. He played a Baldwin instrument that can be reviewed in much the same terms: it was warm, unbelligerent, responsive, and very pleasing.

—ANDREW PORTER

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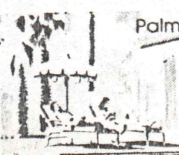
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## THE NEW YORKER

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1 BC-GIULINI--12-19

2 By Richard Dyer

3 (C) 1982 Boston Globe (Field News Service)

4 BOSTON -- Carlo Maria Giulini, impeccably tailored,

5 appears for breakfast at 10 a.m. the morning after

6 his triumphant concert with the Los Angeles Philharmonic

7 in Symphony Hall. He reportedly does not like to give

8 interviews, but, impeccably courteous, he goes through

9 with it.

10 "We order tea for two, please," he says to the

11 waitress; throughout the conversation he maintains

12 his train of thought even as he greets the various

13 members of his orchestra passing through the dining

14 room. After a while his reticence gives way to enthusiasm,

15 if not for the process of giving an interview, for

16 the opportunity it presents to praise predecessors

17 and colleagues -- and to ask about the world of opera

18 he voluntarily left 15 years ago. "Sutherland,"

19 he exclaims. "Is she still good?"

20 One theme ran throughout the conversation -- the

21 necessity for thorough preparation of music. It begins,

22 for Giulini, with preparing himself. At one point

23 he said that he waited many, many years before conducting

24 Bach's B-Minor Mass, Beethoven's 9th Symphony and

25 the "Missa Solemnis," and the Brahms Requiem; he

26 is still waiting for the right circumstances for performing

27 Bach's "St. Matthew Passion" to present themselves.

28 ("I like to listen to the early instruments, but

29 I would not use them myself. I don't think Bach could

30 imagine the beginning of the B-Minor Mass with a chamber

31 sound. It has such dimension. If Bach could have had

32 200 musicians, he would have been very happy, like

33 Mozart. Then also his music is not just for historical

34 times; it is for all the times.")

35 The subject comes up too, when he is talking about

36 the performances of Verdi's "Falstaff" in Los Angeles

37 and in London that marked his return to opera last

38 year. "We had the possibility to work in the way

39 I think is necessary. We had four weeks of rehearsal

40 with the singers, and they were always there; no one

41 was moving. I also had deep agreement and collaboration

42 with the director about scenery, costumes, everything.

43 And of course it was a joy to do "Falstaff" with an

44 orchestra where almost no one has played it before;

45 they find how every note is a joy. A long time before,

46 we gave everybody the libretto, so that they could

47 read and think about it."

48 And it turns up when he is talking about his future

49 plans -- a possible production of Mozart's "Don Giovanni."

50 ("Till now it is a kind of dream") or a recording

51 of Verdi's "Il Trovatore" ("Perhaps; it is necessary

52 to be very careful. We'll see. My recording of "Rigoletto"

53 was work done under very good conditions, with rehearsals,

54 with all the artists there.")

55 And, in fact, this attitude has informed all of

56 Giulini's career. He was born in Barletta, in southern

57 Italy, in 1914. Initially he was a violist, and a

58 student of composition. "Conducting? What is it to

59 study conducting? I do not know what that means."

60 "In the beginning," Giulini says, "my greatest

61 dream was to become a member of the Augusteo Orchestra

62 in Rome. I was studying composition and playing in

63 a string quartet, and then I won a competition for

64 the last seat of the viola section. This has been

65 the happiest moment of my musical life. You can imagine

66 for a young musician what an experience this was.

67 I played for all the greatest conductors, including

68 Bruno Walter, and for the great composers like Richard

69 Strauss and Stravinsky."



with understatement, that he had "problems" with the Fascists. "I had to disappear." Just before the war he had won a prize, which was the opportunity to conduct the orchestra. "But I couldn't do it, because I was in hiding. After the liberation, they remembered this young Giulini and said, 'Let's try him.' So I conducted Mozart and the 4th Symphony of Brahms."

Giulini had found his vocation. "I stopped composing when I understood very soon that I had nothing important to say. I also stopped playing the viola because you cannot play a stringed instrument badly if you used to be a really good player. You can play very badly the piano, but not the viola."

Giulini began his career as second conductor of the Roman Radio, then went on to become first conductor of the Milano Radio, where he led his first opera. Of all things, it was Humperdinck's "Hansel and Gretel." "Giulietta Simionato was in the cast. I did a lot of things with her, including an unforgettable 'Trovatore' in Covent Garden. The sound of this voice in this last scene is something I have never heard."

His first staged opera was in Bergamo, in 1951 — "La Traviata" with Renata Tebaldi in the title role. Tebaldi fell ill the morning of the second performance, and Giulini was presented with a substitute, a little-known soprano named Maria Callas.

"I saw this lady, fat, dressed in a way you cannot imagine. We rehearsed and did 'Traviata.' A year and a half later I was coming out of La Scala and I saw a most elegant lady, very, very beautiful. 'Maestro,' she said, and I turned around. 'You do not recognize me. I am Maria Callas.' She had become another woman. It was not simply that a fat person had become thin; she had become another person. It was then that we started to work together. When we did 'La Traviata' at La Scala in 1956 we had two weeks just with Luchino Visconti, the director, Callas, and myself, working just on Violetta, only on Violetta. This does not happen today."

(MORE)

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X X X NOT HAPPEN TODAY."

In the meantime Giulini's symphonic career had been advancing as well; he made his American debut with the Chicago Symphony in 1955. Mentioning that led Giulini to talk about his association with the two great Italian conductors of earlier generations, Arturo Toscanini and Victor De Sabata.

"It is absolutely wrong to say that I was the protege of these great men. I was very close to Toscanini, though I never heard him conduct. He heard one of my broadcasts and his daughter called and said that he wanted to meet me. I went to him and listened to what he wanted to say. I never talked about myself; I never asked him anything. Very often he would come to my rehearsals. When I conducted for the first time in the United States, in Chicago, I stopped in New York and went to Riverdale to see him. I didn't say one word about where I am going and what I am going to do. For three days we were talking only about music. Then I went to Chicago, did the first concert, and the next morning there was a telephone call. 'Hello, this is Toscanini. I know about the concert and that it was good.' He knew about the concert, and which hotel I was in; I don't know how he knew. He was so dear, so warm to me."

Of De Sabata, Giulini says, "We were very, very close. When I was still a musician in the Augusteo Orchestra, he conducted regularly. When I first started to conduct he asked me to conduct Verdi's 'Attila,' and he was there. And then he asked me to come to La Scala. You know, between De Sabata and Toscanini there was a little bit of difficulty. But once the two of them were there at one of my rehearsals, and someone took a very beautiful photograph, the two white-haired men sitting in the darkness. It is very moving."



150 Giulini mentions with a very modest sort of pride  
151 his associations with great musicians -- with the older  
152 generation of Italian composers, Pizzetti, Malipiero,  
153 Casella (he is astonished to learn that Casella was  
154 Arthur Fiedler's predecessor as conductor of the Boston  
155 Pops -- "he was a very great personality, not only  
156 a composer and a conductor, but for what he did for  
157 contemporary music, what he did for all the other  
158 people; I cannot imagine what it was like for him  
159 to conduct the Boston Pops"), with other conductors  
160 (Serafin, Klemperer, Monteux, Stokowski), and with  
161 figures chiefly prominent in Italy (Marinuzzi and  
162 Antonio Guarnieri -- "Guarnieri is very little known,  
163 but in my opinion he was one of the greatest conductors.  
164 He was from Venezia, and he was very lazy").  
165 Giulini himself has been anything but lazy, though  
166 he has always strictly limited the number of his appearances  
167 and recordings, so that each one of them means something.  
168 "Recordings are a problem of love and hate. When  
169 you make a recording, you put into it the best of  
170 yourself. At the same time, after three days you realize  
171 that you would like to do it again, to do this over,  
172 to do that in a different way. I do not listen to  
173 my recordings."  
174 But he is happy to hear them praised -- and surprised  
175 to be told that "pirate" recordings of some of his  
176 most famous operatic performances, like the great  
177 Verdi "Don Carlos" from Covent Garden in 1958, circulate  
178 among collectors. "You know that? That was an unbelievable  
179 cast. Gre Brouwenstijn at her best, and Fedora Barbieri,  
180 Jon Vickers in the beginning, Tito Gobbi in the greatest  
181 moment, and Boris Christoff. How can you think of  
182 a better cast for this opera? Vickers was everything  
183 right -- the voice, the character. For that production  
184 we had Visconti, the time, the rehearsals..."  
185 Giulini, at the end of the interview, was back  
186 where he had begun it, with first principles.  
187 END  
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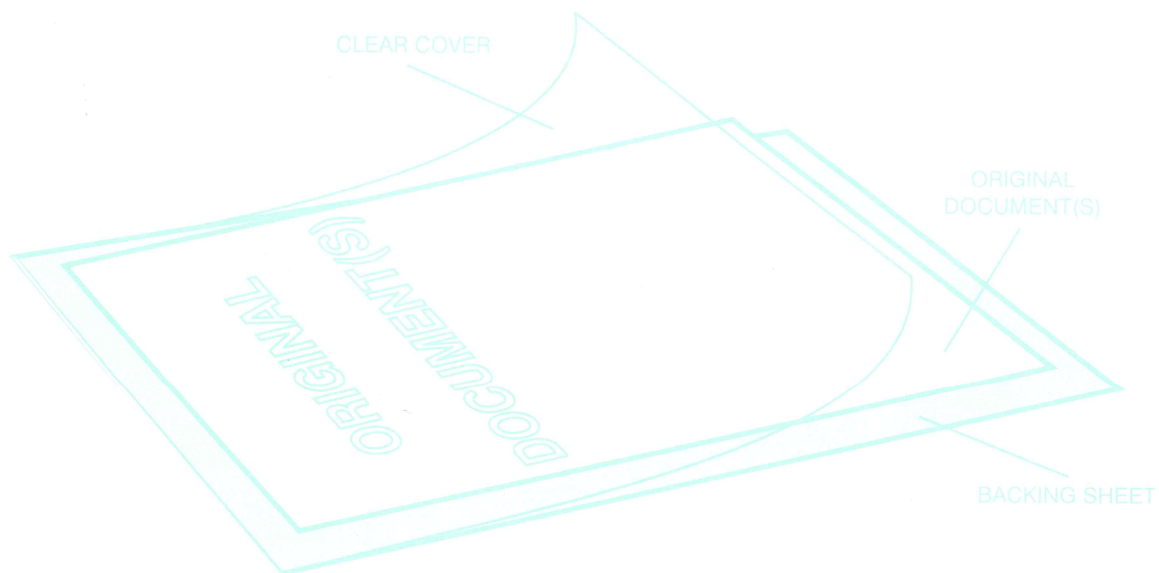
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